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QUANTUM LEAP

MIA

APRIL 1, 1969

Written

by

Donald P. Bellisario

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#65412

(X)

QUANTUM LEAP

MIA

APRIL 1, 1969

CAST

SAM BECKETT/JAKE RAWLINS  
THE OBSERVER/AL

BETH CALAVICCI  
DIRK SIMON  
SGT. ROGER SKAGGS  
SGT. RILEY  
TEQUILA  
BONER  
JAKE RAWLINS  
HIPPIE GIRL  
HIPPIE GUY  
BLACK PUSHER  
BATES  
ROSALIE  
CAROL SIMON

EXTRAS:

PATROL CAR COPS  
STREET CROWD  
UNIFORMED AND  
UNDERCOVER COPS  
HIPPIES IN PARK  
GIRL IN INDIAN DRESS  
HISPANIC BABY GIRL  
HISPANIC YOUNG MAN  
CAB DRIVER  
BARTENDER  
2 OLD CARD PLAYERS  
HOSTESS  
WAITRESS

SETS

INTERIORS:

POLICE STATION  
LOCKER ROOM  
MEXICAN BAR  
LA JOLLA BUNGALOW  
LIVING ROOM/BEDROOM  
MEXICAN ROADSIDE RESTAURANT

EXTERIORS:

SAN DEIGO  
ALLEY  
ROOFTOP  
STREET OFF ALLEY  
MARINA  
OUTDOOR CAFE  
CABRILLO POINT  
BALBOA PARK  
MEXICAN ROADSIDE  
RESTAURANT  
LA JOLLA  
QUAINT STREET

VEHICLES:

2 PATROL CARS  
AMBULANCE  
'64 FORD STATION WAGON W/LUGGAGE RACK  
BETH'S '65 PORSCHE  
OLD PICKUP  
DIRK'S JAGUAR XKE  
CAB

QUANTUM LEAPMIAAPRIL 1, 1969TEASER

## 1 EXT. SAN DIEGO ALLEY - DAY 1

Sam, wearing a mini-skirt, well-filled sweater and red spike heels, leans in a rather provocative pose against a Dempsey-Dumpster in the alley. His hair is long and sexy, a red vinyl handbag dangles from one shoulder and a cigarette from his mouth. He's not just a hooker...he's a cheap hooker. (X)

## 2 ON SAM'S FACE 2

As he coughs and spits out the cigarette, he sees his reflection in the broken mirror of a trashed chifforobe laying against the Dumpster. (X)

SAM  
(stunned)  
Oh, no...not a woman again!

SKAGGS'S VOICE  
(over a radio)  
I'm made! I'm made!

The loud futzed voice startles Sam, almost as much as his reflection.

## 3 CLOSE ON THE RED PURSE 3

There's an antennae sticking out through the zipper.

SKAGGS'S VOICE  
(over a radio)  
They're going for the roof! (X)

The sound of gunshots crackle from the purse and simultaneously echo from the building next to Sam.

## 4 CLOSE ON SAM 4

He hears a door burst open somewhere above him and looks up.

## 5 SAM'S POV - ALLEY ROOFTOP 5 (X)

A pair of hippie drug dealers, Boner and Tequila, scramble across the rooftop. Boner fires a sawed-off shotgun back into the building, as Tequila clammers down the steel rungs with a .45 automatic. (X)

## 6 FEATURE SAM 6

He's momentarily frozen with surprise. Tequila drops to the alley and seeing Sam, as a hooker, flashes him a toothy leer. Behind him the shotgun-toting Boner lands on the concrete. At that instant.... (X)

## 7 CLOSE ON SAM'S RED VINYL HANDBAG 7

The walkie-talkie inside breaks, squelching with a loud crackle.

SKAGGS'S VOICE  
Jake! Jake! You got em?

## 8 CLOSE ON SAM 8

He looks from the red handbag to the hippies.

## 9 ON BONER AND TEQUILA 9

Their eyes flare with understanding as they raise their weapons to blow Sam away.

BONER/TEQUILA  
(contemptuously)  
Narc!

## 10 CLOSE ON SAM 10

His heavily mascaraed eyes are wide with fear as his ruby red lips open to utter the now famous....

SAM  
Oh, boy!

FADE OUT

END OF TEASER

ACT ONE

FADE IN

- 11 EXT. SAN DIEGO ALLEY - DAY 11  
Sam dives behind the Dumpster as Boner and Tequila open fire. Their barrage misses Sam but riddles a patrol car that's sliding to a smoking stop at the head of the alley.
- 12 ON THE POLICE CAR 12  
Miraculously, neither cop is hit. The driver, Officer Bates, opens fire through his shattered window as his partner, Sgt. Riley, leaps out and begins blasting away across the hood with a riot gun. (X)
- 13 ON THE HIPPIES 13  
Firing as they take refuge behind the Dumpster.
- 14 ON SAM 14  
Caught in the cross-fire, he hugs the pavement as bullets and shotgun pellets ricochet off the Dumpster and the brick walls of the alley around him.
- 15 ON THE ROOFTOP 15 (X)  
Skaggs, dressed as a wino, appears at the edge of the roof and fires down at the hippies with a snub-nosed Colt .38 Detective Special. (X)
- 16 ON THE HIPPIES 16  
Tequila screams as one of Skaggs's rounds catches him in the thigh. Boner, realizing their position is untenable, throws out the shotgun.
- BONER  
Stop shooting! We quit! We quit! (X)
- 17 ANOTHER ANGLE 17  
As the smoke clears, the cops cautiously emerge from behind their bullet-riddled car.

CONTINUED

- 17 CONTINUED 17
- TEQUILA  
The pigs shot me! (X)  
(beat)  
I'm bleedin', Boner! I'm bleedin'!
- 18 ON SKAGGS 18
- Rapidly descending the fire escape as the uniformed cops kick Tequila's pistol away and begin frisking the two men.
- SKAGGS  
(yelling)  
Jake!  
(beat)  
Jake!
- 19 CLOSE ON SAM'S FACE 19
- He's lying in the fetal position with the purse over his head as Skaggs runs up and squats down beside him.
- SKAGGS'S VOICE  
Where are you hit, Jake?
- Sam slowly peeks out from beneath the purse.
- 20 SAM'S POV - SKAGGS 20
- Beneath the dirty knit seaman's cap and week's growth of beard, his face is etched with concern.
- 21 BACK ON SAM 21
- As he slowly sits up and his wig catches on the Dumpster and pulls off. Sam looks at the wig and pats his head.
- SAM  
(realizing)  
I'm a man!
- SGT. RILEY  
(yells)  
Your partner okay, Skaggs?
- SKAGGS  
I don't know. He may have a concussion. (X)

## 22 ON THE COPS

22

They have found three bags of red and black pills and a small bag of white powder on the suspects.

SGT. RILEY

(to Skaggs)

Better have the paramedics look at him when they get here.

(X)

TEQUILA

Hey, man, I'm bleedin'! I got a right to be looked at first!

(X)

SGT. RILEY

(cuffing him)

You got the right to remain silent. If you give up the right to remain silent anything you say can and will be used against you in a court of law. You have the right to speak with an....

## 23 ON THE CHIFFOROBIE MIRROR

23 (X)

As Sam stands into frame without the wig and looks at his reflection. If you look past the lipstick, eyelashes and rouge, you see a handsome young man in his late twenties.

SAM

I...I don't need a paramedic.

(looking into

his purse)

Just some tissue.

(X)

## 24 ON SKAGGS AND SAM

24

Seeing that Sam isn't wounded, Skaggs lets out a sigh of relief. Looking for the tissue, Sam gingerly lifts a Beretta automatic from his purse.

(X)

SKAGGS

It jammed, didn't it?

SAM

What?

SKAGGS

You're not double-oh-seven, Jake.

SAM

Of course not. I'm...Jake.

CONTINUED

24 CONTINUED

24

Skaggs takes the Beretta automatic from Sam and checks it. (X)

SKAGGS

These may not jam in the movies, but  
in real life they have a nasty habit  
of....

(looks to Sam,  
surprised)

The safety's on.

Before Sam has to explain why he didn't use his gun, Sgt.  
Riley joins them.

SGT. RILEY

What happened?

SAM

Well....

SKAGGS

He's seen too many Bond movies.

(clearing the  
Beretta)

His automatic jammed.

Sam looks sharply to Skaggs, knowing this is a lie.

SGT. RILEY

Carry a revolver, kid...you'll live  
longer.

25 ON TEQUILA

25

Sitting cuffed against the Dumpster with Boner beside him.

TEQUILA

I'm bleedin' to death and you pigs  
are talkin' guns and ammo!

26 BACK ON ALL

26

The big sergeant grins.

SGT. RILEY

It's just a flesh wound. What  
really hurts....

(holds up a bag of  
pills)

...is that you made a good bust.

CONTINUED



26 CONTINUED

26

He turns and walks back to where Tequila is bitching and moaning. Skaggs looks into Sam's eyes for a beat, then hands him his gun.

SKAGGS

Let's call it a day.

A distant siren wails as Sam follows Skaggs through the crowd gathering at the end of the alley.

27 EXT. STREET OFF THE ALLEY - DAY

27

Skaggs and Sam cross to a '64 Ford station wagon parked across the street from the alley. Another patrol car screams past them and screeches to a halt behind them. At the station wagon, Skaggs opens the driver's door and Sam walks around to the passenger side, wiping lipstick off with a tissue. Skaggs hesitates and looks across the luggage rack on the roof to Sam.

(X)

SKAGGS

I froze up once. On a search and destroy in the delta.

(beat)

I was point man. Diddy-boppin' along like some FNG when I come face to face with a naked baby in the middle of the trail.

(rubs his neck)

I knew it was an ambush. But I didn't move. I just froze there staring at that baby until the patrol came up behind me and Charlie opened fire.

(beat)

Even then I didn't move. I just stared at that baby and that baby just stared at me.

(deep breath)

Then somebody, Lieutenant Cody or Harper, jumped up and body-blocked me off the trail.

(beat)

I figure if a man's lucky, he gets to freeze once in his life and live to talk about it.

(pointed)

But not twice.

Skaggs gets in and after a moment, Sam does, too. As Skaggs starts the engine....

CONTINUED

27 CONTINUED

27

SAM

What happened to the baby?

Skaggs relives what happened in his mind, then turns to Sam.

SKAGGS

Don't leave that tissue in the car  
or Lisa'll think I've got a honey.

Sam slowly crumples the tissue, wishing he'd never asked the question. The station wagon pulls away and we hold on the crowd across the street as an ambulance wails up.

CUT TO

28 INT. POLICE LOCKER ROOM - DAY

28

Sam and Skaggs, in their stakeout garb, walk down the center aisle of the room which is filled with uniformed and undercover cops finishing the shift. Someone wolf-whistles and Sam tries to ignore it. Another whistle and Sam turns with a glare. Everyone seems absorbed in their own business, but there's a lot of snickering.

OBSERVER'S VOICE

It's the heels, Sam.

29 ANGLE INCLUDING AL

29

Smoking his cigar and standing near the showers.

OBSERVER

Your legs look terrific in  
three-inch spiked heels.

There's another whistle and Sam kicks off the heels as he follows Skaggs into a row of lockers. Skaggs works the combination on his locker as Sam wonders which of the lockers is his.

SKAGGS

Lisa wants to meet you.

SAM

Lisa?

OBSERVER

His wife.

CONTINUED

29 CONTINUED

29

SAM  
(quickly)  
Oh, your wife.

SKAGGS  
(kidding)  
Never forget the name of your  
partner's wife. It's not  
respectful.

Sorry. I've kind of got this  
problem with names....  
(whispered to Al)  
...including my own. Where's my  
locker?

Al looks around and points. Sam moves to the locker.

30 SAM'S POV - LOCKER DOOR

30

The name RAWLINS has been printed with magic marker on a  
piece of white tape.

SAM'S VOICE  
(to himself)  
I'm penciled in.

31 BACK ON ALL

31

Sam fiddles with the combination lock as Skaggs strips out  
of the wino garb in the background.

OBSERVER  
You're the new boy, Sam. Just made  
detective. Your partner is Sergeant  
Roger Skaggs. Terrific undercover  
cop. His arrest record is the best  
in San Diego.

(X)

SAM  
(fiddling with the  
lock)  
Al....

OBSERVER  
Oh....  
(checks computer)  
...try seven right, ten left and  
forty-one right.

CONTINUED

31 CONTINUED

31

As Sam works the combination....

SAM

Ziggy's got...Rawlins locker  
combination?

OBSERVER

No. But seven-ten-forty-one is Jake  
Rawlins birth date. If that doesn't  
work we'll try his social security  
number or his....

The lock pops open. Sam looks at Al with new respect.

OBSERVER

(pleased)

...but most people use their birth  
date.

Skaggs, with a Dopp kit in his hand, stops beside Sam as he  
heads for the showers.

SKAGGS

(confidentially)

Look, Jake. Lisa's a woman. And  
all women think single men are  
broken and marriage is the only way  
to fix them.

(beat)

So, if she brings a girl friend  
along tonight...you're under no  
obligation.

SAM

(smiles)

Got it.

SKAGGS

But if you don't at least pretend to  
be intensely interested, I'll have  
you pulling all night stake-outs at  
low tide under the docks.

Skaggs walks away before Sam can speak. Al thinks it's  
hilarious.

OBSERVER

That's good, Sam. See, at low tide  
the docks smell like something died  
and didn't get buried. Which is  
actually what....

CONTINUED

- 31 CONTINUED (2) 31
- SAM  
I got the point!  
(opening his  
locker)  
What am I here to do?
- 32 ON SAM'S LOCKER 32
- It's full of pantyhose, garter belts, spiked heels and  
slinky dresses.
- OBSERVER'S VOICE  
(awed)  
Whatever it is, it's my kind of  
work.
- 33 BACK ON SAM 33
- Embarrassed, he quickly shuts the locker. There's a burst  
of laughter behind him and he spins around.
- 34 ANOTHER ANGLE 34
- All the cops in the locker room, including Skaggs, Riley  
and Bates have been lurking around the corner waiting for  
Sam to open his locker.
- SGT. RILEY  
Aren't you going to try anything on,  
kid?
- The others laugh and clap. Someone begins whistling a  
Strip Tease.
- OBSERVER  
It's a hazing! Like in a  
fraternity!
- SAM  
(under his breath)  
I know what it is, Al!
- As they continue to whistle and needle Sam, he shakes his  
head and opens the locker.
- One-by-one, he pulls out the Frederick's of Hollywood  
specialties stashed there and holds them up to the light.

CONTINUED

34 CONTINUED

34

SAM  
Thanks, guys.  
(fishnet  
stockings)  
Tina will love this.

OBSERVER  
Ooooh, she would.

SAM  
(sequined  
G-string)  
This'll fit Lori....  
(garter belt)  
...Michelle....  
(bra with holes)  
...oh, and I can't wait to see Elsa  
in this.

OBSERVER  
Elsa? When did I miss Elsa, Sam?

35 ON THE COPS

35

Skaggs grins, pleased with the way his new partner is  
taking the practical joke.

36 ON SAM AND AL

36

The cops disperse laughing. Sam pulls out the last of the  
underwear and to his relief finds a pair of jeans, a polo  
shirt and a windbreaker.

SAM  
(looks to heaven)  
Thank you.

OBSERVER  
I don't know, Sam. You'd look real  
cute in that black sequined number.

SAM  
(pointed)  
Why am I here?

37 FEATURE AL

37

As Sam strips out of the hooker outfit, Al punches up the  
computer.

CONTINUED

37 CONTINUED

37

OBSERVER

Let's find out.

(reading)

Your name is Jake Rawlins.

(looks up)

That's interesting, Sam. Jake is usually short for Jacob, but your name is just plain Jake.

Sam just gives him a look and Al goes back to the computer.

OBSERVER

Okay, you graduated from Oceanside High School in fifty-eight, did a three year hitch in the Marines, went to UCSD when you got out and graduated in sixty-five with a BA in Criminal Justice.

(beat)

You enrolled in the San Diego Police Academy a month later, were number two in your class and since joining the Force have had two commendations. One for....

(deprecating)

...devising a filing system that will save the department fifty thousand a year in storage fees. And another for....

(appreciating)

...saving the life of a wounded officer.

(to Sam)

Sam, you shielded him with your body in a shootout during an attempted armored car robbery!

SAM

I didn't, Al. Jake did.

OBSERVER

Yeah, well, you're him now...sort of.

SAM

And what did Jake do wrong that I have to put right?

OBSERVER

(eyeing Sam)

Beside putting his panty girdle on backwards?

CONTINUED

37 CONTINUED (2)

37

Sam looks down. Under the panty girdle with garters, which are on backwards, he's wearing Jockey shorts.

SAM  
They feel okay.

OBSERVER  
Trust me, they're on backwards. (X)

SAM  
(seeing they  
are backwards) (X)  
What am I doing in San Diego  
in...in....

OBSERVER  
Nineteen sixty-nine. April the  
first, nineteen six...hey, it's  
April Fool's Day!

Suddenly the smile on Al's face fades and he begins to rapidly make entries into his hand computer. Sam doesn't notice as he strips out of the panty girdle.

SAM  
That's all I need. A leap that's  
one big April Fool's joke. It would  
be....  
(looks up)  
...just like him....  
(looks to Al)  
...to leap me in to pull a....

Sam realizes that instead of listening to him Al is intently studying the computer.

SAM  
What is it?

Al continues punching in data and getting readouts. Sam tries to see what the computer is saying, but before he can Al lowers it and stares at him.

SAM  
What's wrong?

OBSERVER  
Sam...you're here to stop a woman  
from making the mistake of her life.

SAM  
What woman?

CONTINUED



37 CONTINUED (3)

37

OBSERVER

Her name is...Beth. Her husband's  
an MIA, a Naval pilot whose A-4 went  
down in the highlands two years  
ago.

(X)

(beat)

She thinks he's dead.

SAM

And he's not.

OBSERVER

No. The VC got him caged near Cham  
Hoi. He'll be repatriated in  
seventy-three but Beth won't be  
waiting for him.

SAM

(guessing)

She falls in love with someone else.

OBSERVER

Someone she meets on April Fool's  
Day, nineteen sixty-nine.

(small smile)

Some joke on her husband, huh.

On Sam's reaction, we....

CUT TO

38 EXT. SAN DIEGO MARINA - DAY

38

Dirk, a tanned, handsome lawyer in his late thirties who's  
just docked the sloop in the background. As he tosses a  
lightweight duffel bag into the back of his Jaguar XKE, he  
stops and calls out.

(X)

DIRK

Need a hand?

39 ON BETH

39

Squatting beside a flat tire on her '65 Porsche, she turns  
into camera. Beth is a stunning blonde with long legs,  
innocent blue eyes and a face that could melt the heart of  
someone as jaded as Al. Especially with all those tears  
running down her cheeks.

(X)

FADE OUT

END OF ACT ONE

62 CONTINUED

62

Rosalie finishes the shot as Tequila digs through the shopping bag and comes up with a Colt .45 automatic. (X)

63 ON TEQUILA

63

He limps to the middle of the room with the gun. At the bar, Boner pulls another automatic from the bag.

TEQUILA

Boner. What did that pig call the narc that shot me?

BONER

Man, I don't remember.

(beat)

Something that started with an 'S.'

TEQUILA

Scabs.

(beat)

Yeah. That was it...Scabs.

We move in on Tequila's face as he aims the gun at Boner and pulls the trigger. As the hammer clicks, we.... (X)

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

64 EXT. CABRILLO POINT - LATE AFTERNOON

64

We move in on Beth, still in her Naval nurse's uniform, standing on this lonely lookout point high above the sea. She's smoking a cigarette and lost in thought. An instrumental is playing on the radio of her Porsche which is parked behind her. Carol, an attractive woman in her late fifties, walks up and stops near her.

65 CLOSER ON BOTH

65

They exchange the smile of strangers occupying the same space, then Carol shades her eyes against the afternoon glare and squints out to sea. She turns to Beth.

CAROL

Excuse me.

(beat)

Could I borrow your young eyes?

BETH

(amused)

What are you looking for?

CAROL

(looking to sea)

A blue-hulled sloop with a blue and gold spinnaker.

Beth shades her eyes and scans the sea. After looking toward the breakwater, she moves her eyes up the coast and stops.

BETH

(pointing)

There. Just rounding the point.

CAROL

(relieved)

That's him.

(beat)

I know it's silly, but he's a bit late and I always think the worse when he's sailing alone.

BETH

The wind doesn't carry a watch.

CONTINUED

The baby stares at him. Tequila shakes his head.

TEQUILA  
That's real smart, Boner.

What?

TEQUILA  
She only understands Mex.

Tequila holds out his glass to the baby.

TEQUILA  
Quieres un trago de tequila? (Want  
a shooter?) (X)

The baby smiles and reaches for the shot glass. (X)

## 62 ANOTHER ANGLE

62

Rosalie enters carrying a woven shopping bag. She's Mexican, twenty and might be pretty if she hadn't spent the last five years as a prostitute. She drops the bag on the bar and grabs the glass out of the baby's hands before she can drink from it. The baby is startled and cries.

ROSALIE  
You loco!

TEQUILA  
What kind of mother are you?  
(beat)  
You frightened her.

Still holding the tequila, Rosalie picks up her baby.

ROSALIE  
A better mama than you ever had.  
(beat)  
Madre di Dios, I'm sorry I made your  
bail.

She takes a slug from the glass as Tequila runs his hand along her thigh.

TEQUILA  
Did Billie come through?

ROSALIE  
(sarcastic)  
What do you think.

CONTINUED

ACT TWO

FADE IN

40 EXT. SAN DIEGO MARINA - DAY

40

Dirk slowly approaches Beth, who has turned her back to him and is wiping the tears from her cheeks.

DIRK

What's wrong?

Beth shakes her head, unable to speak for fear of sobbing.

DIRK

You're not this upset over a flat tire...are you?

She turns to face him. There is a smudge of dirt on the tip of her nose.

BETH

I'm sorry. I'm usually not such a baby.

DIRK

I can believe that.

BETH

It's not the tire, it's...a lot of things. The tire's just the proverbial straw.

BETH

I don't know what I can do about ...a lot of things, but I can fix the straw.

BETH

(smiles)

That would be very nice. Thank you.

Dirk nods and squats down to loosen the racing hub on the tire.

DIRK

Dirk Simon.

BETH

Beth Calavicci.

CONTINUED

40 CONTINUED

40

DIRK  
Italiano.

BETH  
My husband...or rather his father  
was from Italy.

DIRK  
(sighs)  
Too bad.

BETH  
You don't like Italians?

41 CLOSE ON DIRK

41

He looks up to Beth and smiles.

DIRK  
I love Italians.  
(beat)  
Too bad you have a husband.

42 CLOSE ON BETH

42

Dirk's smile and warmth send a tingle through her.

SKAGGS VOICE  
If this is an April Fool's gag,  
you're gonna regret it a long time,  
Jake. A long, long time.

43 INT. SKAGGS'S STATION WAGON - DAY

43

Skaggs's hair is wet from the shower and although Sam is now wearing the polo shirt and jeans there are still traces of makeup on him. On the radio, Marvin Gaye is singing "I Heard It Through The Grapevine."

It's no gag. This woman....

SKAGGS  
Beth.

SAM  
That's her name.

CONTINUED

43 CONTINUED

43

SKAGGS

Who you've never met, but somehow  
know is in trouble.

SAM

Going to be in trouble.

SKAGGS

When she has a flat tire in the  
marina and a lawyer fixes it.

SAM

That's what happened...is going to  
happen.

SKAGGS

You're looney-tunes, Jake. You know  
that?

SAM

(pointing)

I don't think so.

Skaggs looks to where Sam's pointing and his eyes widen in  
surprise.

44 EXT. MARINA - DAY

44

The station wagon pulls up beside the Porsche and Sam  
leaps out just as Dirk starts to remove the flat tire.

(X)

SAM

Hold it!

(squatting down)

I'll do that.

Dirk stands and looks to Beth who is as bewildered as he  
is.

DIRK

Your husband?

BETH

I've never seen him before in my  
life.

DIRK

(tapping Sam on  
the shoulder)

Excuse me, pal. But who the hell  
are you?

CONTINUED

44 CONTINUED

44

Sam pulls off the tire and rolls it to the front of the Porsche.

(X)

SAM  
Jake. Jake Rawlins.

DIRK  
What do you think you're doing,  
Jake?

SAM  
Changing a tire.

DIRK  
(grabbing Sam)  
Look pal....

Skaggs thrusts his badge in front of Dirk's face.

SKAGGS  
Sir, would you please step over to  
the car and show me your I.D.  
(beat)  
Please.

Dirk looks at the badge, then to Beth as Skaggs gently leads him to the back of the station wagon.

45 MOVING WITH SAM

45

as he rolls the spare to the front of the car where Beth stares at him in complete confusion.

SAM  
You've got a dirt smudge on your  
nose.

BETH  
What?

SAM  
You've got some dirt....  
(indicating)  
...here.

Beth slowly rubs her nose as Sam hefts the tire onto the wheel.

46 BEHIND THE STATION WAGON

46

Dirk hands his driver's license over to Skaggs.

CONTINUED



46 CONTINUED

46

SKAGGS

How long have you known...the suspect?

DIRK

Suspect!

(looks to Beth)

I...I don't know her at all. She had a flat and I offered to help.

SKAGGS

Would you have offered if she was fifty and fat?

DIRK

Probably not. Look, what the hell is going on here? What's she suspected of doing?

Skaggs doesn't answer. He glances at Dirk's license and then looks back up to him.

SKAGGS

Mister Simon...you wouldn't happen to be a lawyer would you?

■■■■

As a matter of fact, I am.

Skaggs gets a tingle of goosebumps up his back.

47 ON SAM AND BETH

47

She's utterly confused and nervously glancing between Sam and the back of the station wagon where Skaggs is questioning Dirk.

SAM

I'll have you on your way in a minute.

BETH

(referring to Dirk)

What has he done?

SAM

Nothing...yet.

BETH

Why are you questioning him?

CONTINUED

47 CONTINUED

47

SAM  
I...ah, can't discuss that, Beth.

BETH  
(warily)  
How do you know my name?

SAM  
Well...I...sort of....  
(singing)  
...got it through the grapevine.

48 ANOTHER ANGLE

48

Sam sings a bit more as he finishes, lowers the jack and puts it and the flat in the trunk.

SAM  
Better get that fixed. Another flat  
and you'll be without a spare.

BETH  
You're not going to explain this are  
you?

SAM  
I can't....  
(after thought)  
...divulge details of a police  
investigation.

A Jaguar starts and they both turn.

(X)

49 ON DIRK'S JAGUAR XKE

49 (X)

He pulls out and stops beside Beth and Sam. He hands Beth his card.

DIRK  
Whatever you've done, if you need  
assistance...call me.

Beth stares at him, too dumbfounded to speak. Dirk shoots a look at Sam, pops the clutch and roars out as Skaggs joins them.

BETH  
What have I done?

SAM  
Nothing.

CONTINUED

49 CONTINUED

49

BETH

Obviously....

(points to Skaggs)

...he told him I did something  
wrong! While you let me think you  
were investigating him!

(beat)

Why?

Skaggs joins her in looking to Sam for the answer to that.

SAM

This is not easy to explain.

BETH

Try me.

SAM

If I did you wouldn't believe me.

(beat)

I'm sorry.

Sam walks to the station wagon leaving the two of them  
staring after him. She turns to Skaggs for an explanation.

SKAGGS

This is an April Fool's joke, isn't  
it?

50 CLOSE ON BETH

50

She can't control her emotions any longer. She bursts into  
tears. Skaggs looks very uncomfortable and backs away. We  
hear "Hair" and....

CUT TO

51 EXT. BALBOA PARK - DAY

51

It's the height of hippiedom. The park is filled with  
dope-smoking, free-loving kids in bell-bottom jeans, long  
hair and beards. Some are lying beneath signs protesting  
the war, but most are just 'letting the sun shine in.' As  
we pan across this group, we hear....

SAM'S VOICE

My legs are falling asleep.

CONTINUED

51 CONTINUED

51

## SKAGGS'S VOICE

Guru's lay on beds of nails. Walk  
barefoot over burning coals. Sit  
naked in caves of ice. They ignore  
the physical to attain the  
metaphysical.

## SAM'S VOICE

I just want to attain some  
circulation in my legs.

Our move brings us to....

## ■ SKAGGS AND SAM

52

Sam is dressed in a flowing robe, has many flowered leis  
around his neck and is wearing wire-rimmed glasses and a  
caste mark on his forehead. He is sitting on an Oriental  
rug in the lotus position with his hands clasped before him  
as in prayer. Before him is a flower-decked altar with  
incense, candles and a photo of a real Guru. Skaggs,  
wearing a long-haired wig, headband, bell-bottom jeans a  
vest, beads and carrying a leather fringed bag, squats  
before him.

■ ■ ■  
Can't I stretch a little?

## SKAGGS

No. Concentrate on your mantra...I  
just made the pusher.

(indicating with  
his eyes)

Black dude with the sergeant stripes  
and the denim backpack.

(standing)

Let's see if I can make a buy.

Skaggs Oooms at Sam to egg him on. Sam gives him a dirty  
look and begins oooming. With a grin, Skaggs drifts away.

## 53 ON A HIPPIE COUPLE

53

Young and heavy into love beads, they kneel in front of Sam  
and give him a beautiful smile of universal connection.

## HIPPIE GIRL

Gibran said we shall never  
understand one another until we  
reduce our language to seven words.

(MORE)

CONTINUED

53 CONTINUED

53

HIPPIE GIRL (Cont'd)

(beat)

What are they, Guru?

Sam stares at her for a long moment, then...Ooooms. The couple looks puzzled.

SAM

Oooom.

(beat)

Oooom.

(beat)

Oooom.

Sam has been counting each Oooom with a slight movement of his fingers.

HIPPIE GUY

(getting it)

Far out!

SAM/HIPPIE GUY

Oooom.

(beat)

Oooom.

SAM/HIPPIE GUY AND GIRL

Oooom.

(beat)

Oooom.

Sam stops after the seventh Oooom and smiles. The girl takes off a string of love beads and puts them around Sam's neck.

HIPPIE GIRL

Thank....

Sam warns her with a look and a raised forefinger. She nods in understanding.

HIPPIE GIRL

(saying thank you)

Oooom.

(saying good-bye)

Oooom.

The couple walk off having an Oooom conversation.

54 CLOSE ON SAM

54

He looks to heaven for relief.

CONTINUED

54 CONTINUED

54

SAM  
(to himself)  
Why am I still here?

OBSERVER'S VOICE  
You're still here, Sam, because Beth  
is still in danger.

55 ANOTHER ANGLE

55

Al is standing beside Sam, looking very tired. He's been drinking and is hung-over. After getting over being startled, Sam whispers to Al.

■ ■ ■  
Where have you been?

■■■■■  
I...didn't sleep much last night.

■ ■ ■  
You look like you didn't sleep at  
all.

■■■■■  
Forget how I look. You didn't stop  
Beth and that sleazebag attorney  
from getting together!

SAM  
They had already met when I got  
there, but I got them apart.

OBSERVER  
It wasn't enough.  
(referring to the  
computer)  
According to Ziggy, Beth's going to  
get the Navy to declare her husband  
dead and marry the ambulance chaser  
in June.

■ ■ ■  
Al, are you sure this relationship  
with Dirk wasn't meant to be?

CONTINUED

55 CONTINUED

55

OBSERVER

Absolutely!

(angry)

What was meant to be was for Beth's husband to come home to her instead of an empty bungalow filled with memories!

56 ON SAM

56

Staring at Al in surprise. The last time he saw his friend this worked up was when he leaped into Jimmy.

57 ON AL

57

He realizes what a raving lunatic he must look like and takes a deep breath. He decides the only thing he can do is explain.

OBSERVER

I guess you don't remember.

(painful)

I was an MIA, Sam. My wife thought I was dead. By the time she got the word that I was alive...she had re-married and disappeared.

(intense)

I don't want that to happen...to Beth's husband.

SAM

I'm sorry, Al. I should have remembered.

OBSERVER

Leaping swiss-cheezed your brain, kid. It's not your fault.

(quickly)

But, it will be if you don't stop that scumbag from seducing Beth.

SAM

Al, I can't keep him away from her for the next four years!

OBSERVER

(on the computer)

According to Ziggy, you don't have to.

(MORE)

CONTINUED

57 CONTINUED

57

OBSERVER (Cont'd)

(beat)

Beth's been living alone for over two years, working double shifts as a nurse in the burn ward at Balboa Naval Hospital. That's always tough duty, Sam, but with all those burned kids coming in from Nam...it's devastating.

(beat)

Yesterday she lost a young Marine she really felt was going to make it. I guess when he died, she lost that last bit of hope she was holding out for her husband.

(beat)

This weekend's going to be the most vulnerable in her life. She needs someone to get her through it. Someone to hold her. Soothe her. Someone with a big shoulder to cry on. Someone who won't take advantage of her.

SAM

(realizing)

Al....

OBSERVER

(a plea)

If anyone can do it, Sam, it's you!

(beat)

Ziggy'll give you the things to say, the songs to play, the places to go to, to remind Beth how much she loves her husband.

(beat)

That's all she needs, Sam...just a little hope and a nudge in the memory.

(after a moment)

Al, something doesn't feel right about this.

OBSERVER

Trust me, Sam. I know from first-hand experience.

(beat)

This is right.

(X)



58 ON SKAGGS

58

He's talking to the Black pusher in the sergeant's shirt. Suddenly, the pusher tosses his bag to a cute girl with flowers in her hair and an Indian dress. The girl takes off like a deer as Skaggs struggles with the pusher.

BLACK PUSHER

Be cool, man. I ain't carryin'.

SKAGGS

(yells)

Jake!

■ ON SAM

59

He turns at the sound of Skaggs's voice to see the girl sprinting toward him.

SKAGGS

Stop her!

Sam scrambles to his feet, but his legs are so numb he immediately collapses. The girl sprints past and disappears into the underbrush.

60 ANOTHER ANGLE

60

Skaggs shoves the pusher over to Sam, who's rubbing the circulation back into his legs.

SKAGGS

(straight-faced)

Maybe you should have stretched your legs.

(X)

On Sam's reaction....

(X)

CUT TO

61 INT. MEXICAN BAR - DAY

61

We could be in Tijuana from the look of the place. At the bar, Tequila pours a couple of fingers of Cuervo Gold into a shot glass and shoves it to Boner. Then he half-fills a glass for himself. Boner lifts his glass to a year-old old Hispanic baby who's playing on the bar between them.

(X)

(X)

BONER

Wanna sip a shooter, kid?

CONTINUED

The baby stares at him. Tequila shakes his head.

TEQUILA  
That's real smart, Boner.

BONER  
What?

TEQUILA  
She only understands Mex.

Tequila holds out his glass to the baby.

TEQUILA  
Quieres un trago de tequila? (Want  
a shooter?) (X)

The baby smiles and reaches for the shot glass. (X)

## 62 ANOTHER ANGLE

62

Rosalie enters carrying a woven shopping bag. She's Mexican, twenty and might be pretty if she hadn't spent the last five years as a prostitute. She drops the bag on the bar and grabs the glass out of the baby's hands before she can drink from it. The baby is startled and cries.

ROSALIE  
You loco!

TEQUILA  
What kind of mother are you?  
(beat)  
You frightened her.

Still holding the tequila, Rosalie picks up her baby.

ROSALIE  
A better mama than you ever had.  
(beat)  
Madre di Dios, I'm sorry I made your  
bail.

She takes a slug from the glass as Tequila runs his hand along her thigh.

TEQUILA  
Did Billie come through?

ROSALIE  
(sarcastic)  
What do you think.

CONTINUED

62 CONTINUED

62

Rosalie finishes the shot as Tequila digs through the shopping bag and comes up with a Colt .45 automatic. (X)

63 ON TEQUILA

63

He limps to the middle of the room with the gun. At the bar, Boner pulls another automatic from the bag.

TEQUILA

Boner. What did that pig call the narc that shot me?

BONER

Man, I don't remember.

(beat)

Something that started with an 'S.'

TEQUILA

Scabs.

(beat)

Yeah. That was it...Scabs.

We move in on Tequila's face as he aims the gun at Boner and pulls the trigger. As the hammer clicks, we.... (X)

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

64 EXT. CABRILLO POINT - LATE AFTERNOON

64

We move in on Beth, still in her Naval nurse's uniform, standing on this lonely lookout point high above the sea. She's smoking a cigarette and lost in thought. An instrumental is playing on the radio of her Porsche which is parked behind her. Carol, an attractive woman in her late fifties, walks up and stops near her.

65 CLOSER ON BOTH

65

They exchange the smile of strangers occupying the same space, then Carol shades her eyes against the afternoon glare and squints out to sea. She turns to Beth.

CAROL

Excuse me.

(beat)

Could I borrow your young eyes?

BETH

(amused)

What are you looking for?

CAROL

(looking to sea)

A blue-hulled sloop with a blue and gold spinnaker.

Beth shades her eyes and scans the sea. After looking toward the breakwater, she moves her eyes up the coast and stops.

BETH

(pointing)

There. Just rounding the point.

CAROL

(relieved)

That's him.

(beat)

I know it's silly, but he's a bit late and I always think the worse when he's sailing alone.

BETH

The wind doesn't carry a watch.

CONTINUED

65 CONTINUED

65

CAROL  
You sound like my son.

66 CAROL'S POV - CLOSE ON BETH

66

As she shades her eyes to look at the boat. Her MIA  
bracelet glints in the sun.

BETH  
She's a beautiful sloop.

66A ON CAROL

66A

She is looking at the wedding ring and MIA bracelet on  
Beth's arm.

BETH  
Yes, she is.

67 CLOSE ON BOTH

67

Beth turns back to Carol and smiles. Carol motions to  
Beth's MIA bracelet.

CAROL  
Is the MIA bracelet for someone you  
know?

BETH  
My husband.

CAROL  
I'm sorry.

BETH  
Me, too.

Carol and Beth hold each other's eyes for a moment, then  
Beth looks back to sea.

CAROL  
Well, I'd better get moving or he'll  
be docked before I get down there.  
(beat)  
Enjoy the sunset.

BETH  
You, too.

Carol starts to walk away, then turns and looks back.

68 CAROL'S POV - BETH

68

Silhouetted against the sun at the end of the dock, looking terribly alone.

69 FEATURE BETH

69

as Carol walks back beside her.

CAROL

I don't mean to be presumptuous, but my son and I are having dinner at the Bay Club.

(beat)

Would you like to join us?

BETH

That's very nice of you, but I'm not exactly dressed for the Bay Club.

CAROL

Nonsense. What could be more appropriate at a yachting club than a Naval officer's uniform?

BETH

You sure your son wouldn't mind?

70 ANOTHER ANGLE

70

As Beth stands she is stunned to find Sam leaning against the bonnet of her MGB with a bouquet of calla lilies. Carol doesn't see him at first.

CAROL

Usually I have a girlfriend my age in tow. When Dirk sees you, he'll be positively delighted.

BETH

Dirk? Dirk Simon?

(X)

CAROL

Yes. Do you know my son?

(X)

Carol sees Sam and realizes something is going on between he and Beth. She's intrigued, but too much a lady to ask any questions.

CONTINUED

70 CONTINUED

70

BETH  
I...think we met yesterday.  
(eyeing Sam)  
The invitation's very nice of you,  
but I think I'd better pass.

CAROL  
Perhaps some other time.

BETH  
I'd like that. Yes.

71 CLOSER ON SAM AND BETH

71

Carol walks off wondering what the hell is going on. So  
does Beth. As soon as Carol is out of earshot....

BETH  
What are you doing here?

SAM  
I wanted to apologize for  
frightening you yesterday.

(X)

BETH  
(bravado)  
Frightening me?

(X)

SAM  
You are frightened, aren't you?

BETH  
(after a beat)  
I'm scared spitless. How did you  
know I was up here?

(X)

SAM  
I...ah, used advanced police  
surveillance techniques.

BETH  
You had me followed?

(X)

SAM  
Not exactly.  
(offering the  
flowers)  
I brought these for you.

(X)

BETH  
I hate calla lilies.

CONTINUED

71 CONTINUED

71

SAM  
(confused)  
You hate them?

BETH  
Actually, I love them. But someone  
told you that, didn't they?  
(beat)  
Who?

SAM  
Beth, you can question me all night  
without getting an answer or you can  
let me buy you dinner and explain  
why I'm here in my own time and my  
own way.  
(hands her the  
flowers)  
It's up to you.

72 CLOSE ON BETH

72

She looks into Sam's eyes for a moment, then takes the  
flowers. "This Guy's in Love" begins to play on the radio  
and we....

CUT TO

73 EXT. MEXICAN ROADSIDE RESTAURANT - SUNSET

73 (X)

Beth's Porsche drives through frame with Sam behind the  
wheel and executes a U-turn. As Sam parks next to an old  
pick-up....

(X)

BETH  
We're going to dinner...here?

Best Mexican food this side of the  
border.

BETH  
The border's only two miles away.

SAM  
I'm talking about the Canadian  
border.

Sam steps out of the car and starts inside. We hold on  
Beth, who hesitates...she can't figure him out.

(X)



74 OMITTED

74 (X)

74A INT. MEXICAN RESTAURANT - SUNSET

74A (X)

The young Hispanic man behind the counter is taking Sam's order as Beth enters.

(X)

SAM

Una cerveza....

BETH

(joining him)

Dos.

SAM

Dos cervezas, por favor. E....

(reading the menu)

...dos tacos...e un quesadilla.

BETH

Yo quiero una taco, por favor.

YOUNG MAN

Dollar seventy eight.

SAM

(surprised at how  
cheap)

Dollar seventy eight?

YOUNG MAN

Sales tax is up to five percent.

Sam shakes his head and pays as the young man uncaps two Mexican beers and hands them to him.

(X)

75 ANOTHER ANGLE

75

Sam gives a beer to Beth and they walk a few feet to one of the tables. Sam taps his beer against hers.

(X)

SAM

To cheap dates.

BETH

Is that what I am?

SAM

(embarrassed)

No! I meant less than two bucks for the tacos and beer compared to what they cost to-(day)....

(MORE)

CONTINUED

75 CONTINUED

75

SAM (Cont'd)  
(catching himself)  
...to get somewhere else.

Beth just stares at him and sips her beer. Sam takes a deep breath and exhales slowly.

SAM  
Okay...here goes.  
(beat)  
Yesterday, my partner and I were on a stakeout at the marina. It was a bum tip and we were about to leave when I saw you struggling with that flat tire.  
(beat)  
You were very upset and I've always had a thing for women who are very upset. But before I could come to your rescue, the other guy did.

BETH  
(angry)  
Are you telling me what happened yesterday was nothing more than an attempted pickup?

SAM  
Well...I wouldn't put it in exactly those terms, but...sort of...yes.

BETH  
(to herself)  
My God!  
(to Sam)  
How did you know my name?

SAM  
I ran a check on your license plate.

BETH  
(after a beat)  
Then after you got rid of...Dirk, why did you leave?

SAM  
I saw your wedding ring and the MIA bracelet. And I felt...pretty lousy.

CONTINUED

75 CONTINUED (2)

75

BETH  
(disdainfully)  
Are you trying to tell me you have  
some moral code when it comes to  
picking up women?

SAM  
Yes.  
(beat)  
Even when they're as pretty as you.

Beth stares at him, not sure what to think.

**ATTN**  
Then why did you come back...and why  
with calla lilies?

SAM  
I told you. I owed you an apology  
and an explanation.  
(beat)  
The flowers...I thought you might  
listen to a man bearing flowers.  
And I like calla lilies.

76 CLOSE ON BETH

76

Part of her is flattered and part is still laery, but she's  
beginning to let her guard down. Over her softening look,  
we....

CUT TO

77 EXT. LA JOLLA - NIGHT

77

"This Guy's In Love" is still playing as Al walks onto this  
street of quaint cottages overlooking the sea. He pockets  
his computer and stops in front of a darkened bungalow with  
a white picket fence.

78 CLOSE ON AL

78

He stares at the bungalow with a bittersweet expression for  
a moment, then walks toward the porch.

79 ON AL'S LEGS

79

as he walks past a large planting of calla lilies.

80 INT. BUNGALOW - NIGHT - SFX

80

Moonlight softly falls through the cottage windows as Al walks through the front door and into the cozy living room. The sofa and chairs are covered with splashy flowered prints and there are calla lilies in a vase on the coffee table. One wall is lined with bookshelves and an impressionist painting hangs above the tiny fireplace.

81 CLOSE ON AL

81

He takes a deep breath as if to take in the scents of the room, then he slowly crosses to the open bedroom door.

82 AL'S POV - BUNGALOW BEDROOM

82

This is definitely a woman's room, with chintz curtains and soft pastel colors. The four-poster bed is covered with a tufted spread and sitting between the oversized pillows is a panda bear.

83 CLOSE ON AL

83

He smiles softly until he hears the sound of a car stopping in front of the bungalow. We can hear Sam and Beth's voices but not clear enough to understand what they're saying.

84 ANOTHER ANGLE - SFX

84

Al pulls the computer from his pocket and quickly punches in some instructions. The Imaging Chamber door opens and Al steps inside. Just as it is closing, the front door opens and Beth appears.

85 ON SAM AND BETH

85

He caught the closing of the Imaging Chamber door, but Beth is so into telling her story that she doesn't notice Sam's reaction.

BETH

When they come in eighty percent  
burned you know they're going to  
die. There's nothing you can do.  
You try. Sulfamylen, penicillin,  
(MORE)

CONTINUED

85 CONTINUED

85

BETH (Cont'd)  
chloromycetin, Actinomycetin D. But  
no matter what you do...sooner or  
later they go septic and die.

(beat)

You learn not to get involved.

(beat)

And then, one comes along like Andy.  
Eighty percent burned but with a  
will to live that's so strong you  
can feel it. And a grin...a grin  
like Robert Redford.

(beat)

It was the grin that did it. Made  
me believe that if anyone could beat  
the odds, it would be him.

(beat)

And for a while he did.

(beat)

Then, the night before last, his  
blood culture started growing  
pseudomonas. By dawn his temp was a  
hundred and six and he was vomiting  
blood. By noon he was dead.

86 CLOSE ON BETH AND SAM

86

As she fights back the tears, he gently takes her in his  
arms.

BETH

Oh, God, I'm sorry. I didn't mean  
to unload on you like that.

Sam just holds her tighter and strokes her head. Her tears  
come slowly until she releases the anguish she's holding  
inside and then they burst forth like a sobbing rain. We  
move from the two of them to the cottage window and....

SOFT CUT TO

87 EXT. MOVING IN ON AL - NIGHT

87

as he stands staring at the cottage from across the street.

CUT TO

88 INT. POLICE LOCKER ROOM - DAY

88

We move through a group of undercover cops donning their disguises until we come to....

89 SKAGGS

89

He zips up a pair of overalls with a San Diego Sanitation Department logo and checks his .38 before slipping it into an ankle holster.

SKAGGS

You missed out last night, partner.  
Lisa had a real winner for you.

90 ANOTHER ANGLE

90

Sam is struggling to get into the same overalls, only his are a couple of sizes too small.

SKAGGS

(continuing)

Tall...blonde...and with honkers  
that could wake the dead.

SAM

Al....

SKAGGS

Al?

SAM

(looks up)

Ah...for a second you reminded me of  
my old partner.

(gesturing)

Skaggs, this is too small.

SKAGGS

A garbage man's overalls never fit  
him.

SAM

Yours do.

SKAGGS

I'm supposed to be a supervisor. We  
have to set an example.

91 ON SAM

91

He eyes Skaggs narrowly as his partner grins and turns to a bald, slightly older undercover cop who's dressed like a Hare Krishna. Sam shakes his head and turns to see....

92 A WALL MIRROR

92

Young Jake Rawlins's reflection frowns back at Sam as he tries to lift his arms in the tight overalls.

OBSERVER'S VOICE

You look like hell, Sam.

93 ANOTHER ANGLE

93

Sam turns to find Al standing to one side. He looks even worse than the day before. He still hasn't shaved or changed clothes.

SAM

(looking him over)

People who live in glass houses....

OBSERVER

Sam, don't hit me with cliches, I'm in no mood for it.

(beat)

Ziggy had a virus. It started in his research banks and spread into his main-frame. Gushie and I were up all night purging it.

SAM

That's why you left in such a rush last night.

OBSERVER

Forget me. What are you doing down here?

SAM

My job...Jake's job.

OBSERVER

Your job is to get Beth through this weekend without her falling for that legal eagle.

SAM

I beginning to wonder about that, Al.

(MORE)

CONTINUED

SAM (Cont'd)

(beat)

When I went to talk to her  
yesterday, guess who she was with?

OBSERVER

(alarmed)

The shyster!

SAM

Not the shy...not Dirk. His mother.

(beat)

They met...two strangers on a cliff.  
And here's the weird part...the  
mother ended up inviting Beth to  
join her and her son at dinner!

OBSERVER

That dirty old hag!

SAM

She's not an old hag, Al, but that's  
not the point.

(beat)

Don't you think these coincidences  
are a little strange if....

(looks up)

...He doesn't want Beth and Dirk to  
fall in love?

OBSERVER

(gesturing up)

He may not be the only one at work  
here. Or have you forgotten  
about....

(gesturing down)

...him.

SAM

I don't believe in a devil, Al.

OBSERVER

(intense)

Yeah, well you never crouched in a  
tiger cage too small to stand in and  
too narrow to sit. Existing on  
weevil-infested rice and whatever  
rainwater you can catch in your  
mouth. Where the only thing that  
keeps you alive is the memory of the  
woman you love.

(MORE)

CONTINUED



93 CONTINUED (2)

93

OBSERVER (Cont'd)

(beat)

And when you do survive. When you  
come back home. You find your wife  
has run off with another man.

(beat)

There's a devil, Sam....

CUT TO

94  
thru OMITTED  
96

94  
thru  
96

96A EXT. OUTDOOR MARINA CAFE - DAY

96A

Beth is reading a novel and eating a salmon salad at a  
balcony table overlooking the yachts. She's been running  
around on Saturday morning errands and there are dry-  
cleaning and shopping bags piled on the chair next to her.  
Beth doesn't look up as the hostess escorts a man to an  
adjoining table.

OBSERVER'S VOICE

...and he's trying to destroy Beth's  
life.

96B ANOTHER ANGLE

96B

As the man sits down, we see that it's Dirk. As he thanks  
the hostess and opens the menu, Beth glances up and their  
eyes meet in surprise.

DIRK

I take it everything turned out  
alright.

BETH

What?

Making sure he isn't overheard by other people....

DIRK

With the police.

BETH

(touch  
embarrassed)

Oh! It was nothing, really. He saw  
I was in trouble and wanted to help.

CONTINUED

96B CONTINUED

96B

DIRK  
(amused)  
He was trying to pick you up.

BETH  
I'm afraid so.

DIRK  
(mischievous grin)  
Was he successful?

The question embarrasses Beth and her hesitation is enough to give Dirk the answer. A waitress appears to take Dirk's order and he glances at Beth's plate.

DIRK  
How's the salmon?

BETH  
Delicious.

DIRK  
(to waitress)  
I'll have the salmon salad and a  
glass of chardonnay.

As the waitress leaves....

BETH  
I met your mother yesterday.

DIRK  
So, it was you. She told me she met  
this attractive young Naval officer  
and invited her to dinner.

BETH  
It was really sweet of her.

DIRK  
She's not sweet...she has a single  
son and she wants grandchildren.

Beth laughs.

DIRK  
I'm sorry you had another commitment.

Beth again feels embarrassed.

CONTINUED

96B CONTINUED (2)

96B

DIRK

But, since you couldn't make  
dinner, why don't we have lunch?

Beth smiles and moves her packages. As Dirk shifts to her  
table, we hear a telephone ring, and....

CUT TO

96C INT. MEXICAN BAR - DAY

96C

Rosalie is dialing the pay-phone. At the table behind  
her, Tequila is tossing her baby into the air and catching  
her as Boner laughs.

DISPATCHER'S VOICE

San Diego Police...Narcotics  
Division.

Rosalie hesitates. Tequila catches the baby and stares at  
Rosalie, an implied threat to the baby in his look.

DISPATCHER'S VOICE

Hello?

ROSALIE

I want to speak to...Detective  
Scabs.

Tequila grins and goes back to tossing the baby, as we....

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

97 INT. POLICE LOCKER ROOM - DAY

97

We pan off Sam's mirror image of Jake, to where he and Al are locked in an intense conversation behind the lockers.

OBSERVER

Did you get Ray Charles's record of 'Georgia?'

SAM

No. I had enough trouble with the calla lilies!

OBSERVER

According to Ziggy, Beth loves calla lilies and Mexican food and Ray Charles singing 'Georgia!'

SAM

How am I supposed to know what she loves?

OBSERVER

Okay. You got a point.

(beat)

Ziggy just thought they'd remind her of her husband.

SAM

Al, I don't know how any woman could go through what Beth's going through alone.

(beat)

Once she trusted me enough to let go...she cried all night.

OBSERVER

(tense)

You spent the night with her?

SAM

(taken back)

Isn't that what I'm here to do instead of Dirk?

OBSERVER

I'm sorry, Sam.

CONTINUED

97 CONTINUED

97

SAM  
(emphatic)  
No, I am.  
(beat)  
This leap's bringing up painful  
memories for you and I wish you  
didn't have to relive them.

OBSERVER  
So do I, Sam. So do I.

98 ANOTHER ANGLE

98

After a moment, Sam turns to walk over to Skaggs.

SAM  
I better join my partner.

OBSERVER  
What about Beth?

SAM  
Al, I can't be with her twenty-four  
hours a day. We're going to a movie  
as soon as I get off duty.  
(beat)  
Relax. It's going to work out.  
(beat)  
Ask Ziggy.

Al punches up the computer and turns white.

OBSERVER  
(stunned)  
She's with him!

SAM  
With who? Dirk!

OBSERVER  
At the bungalow!  
(beat)  
Sam, you've got to do something!

Al, I'm going on a stakeout.

OBSERVER  
What's more important? Busting a  
couple of kids for smoking pot or  
stopping that bastard from putting  
the make on Beth!

99 FEATURE SKAGGS

99

He shuts his locker and turns to see Sam changing from his overalls to his street clothes. Beside Sam, Al nervously works the computer.

SKAGGS

What are you doing?

SAM

Something's come up. Something personal. I can't explain. I'll be back as soon as I can, but it might not be until Monday.

(X)

SKAGGS

You can't tell me what it is?

(X)

SAM

It would be easier if I didn't have to. Could I borrow your station wagon?

(X)

SGT. RILEY'S VOICE

Skaggs!

SKAGG'S

(yelling)

Yo.

OBSERVER

(nervous)

Sam....

SAM

The keys...please.

Skaggs tosses him the keys.

■

Thanks...partner.

100 ANOTHER ANGLE

100

Sgt. Riley comes around the locker as Sam hurries away, tucking in his shirt tail.

SGT. RILEY

Where's your new partner going?

SKAGGS

(covering)

To meet with a stoolie.

CONTINUED

100 CONTINUED

100

SGT. RILEY  
The chiquita on the phone?

SKAGGS  
What chiquita?

SGT. RILEY  
This is the second time she called.  
I finally figured out she wants to  
talk to you, at least I think it's  
you.

(beat)  
She's got a hot tip for a narc  
called Scabs.

Over Skaggs grin we hear "Someday We'll Be Together"  
and....

CUT TO

101 INT. BETH'S BEDROOM - DAY

101

She's hanging up the last of her cleaning in the closet.

BETH  
Flying was his first love. The Navy  
was his second. And I guess I was  
third. But I knew that when I  
married him.

102 INT. BETH'S LIVING ROOM - DAY

102

Dirk is standing next to the fireplace studying a silver  
framed photo which we can't see.

DIRK  
No children?

Beth enters from the bedroom.

BETH  
He didn't believe in dragging kids  
from duty station to duty station.  
(sadly)  
I don't think he understood what  
children would have given me while  
he was gone.  
(MORE)

CONTINUED

102 CONTINUED

102

BETH (Cont'd)

(looks up)

In the eight years we've been married between sea duty and TDY assignments, we actually lived together less than two.

(beat)

When he volunteered to go back to Nam for a second tour four months after his first ended...I almost divorced him.

(X)

DIRK

But you didn't.

BETH

No.

DIRK

Why not?

BETH

You don't divorce a man flying off to fight a war.

DIRK

Or when he's missing in action.

BETH

I'm afraid that's just a euphemism for...dead.

There is a knock at the door and Beth does a little involuntary shudder.

103 ON THE DOOR

103

Beth opens it to find Sam's smiling face.

BETH

Jake!

(beat)

I thought you didn't get off duty until eight.

SAM

I took a day of sick leave. Thought we'd skip the movie and drive south of the border for a real Mexican dinner.

(seeing Dirk)

Looks like I should have called.



104 ON DIRK

104

He puts the photo on the mantel and crosses to the door.

DIRK  
I was just leaving.  
(to Beth)  
Call you tomorrow?

BETH  
Ah...sure.

DIRK  
(to Sam)  
You didn't give me a parking ticket  
did you?

SAM  
Nope. But I thought about it.

Dirk grins and walks out into the sunshine.

105 ANOTHER ANGLE

105

Sam enters and Beth closes the door. For a moment, it's awkward.

BETH  
We ran into each other at the  
cleaners.  
(beat)  
First the flat tire and then his  
mother....  
(explaining)  
...the woman I was talking to at  
the Lookout last night, she was  
Dirk's mother.

(X)

SAM  
I caught that.

BETH  
The way we keep bumping into each  
other...it's like something out of a  
Russian novel.

SAM  
Coincidences happen. I wouldn't  
romanticize it too much.

CONTINUED

105 CONTINUED

105

BETH  
I guess you're right.  
(exiting)  
Just give me a second to change.  
(calls back)  
Why don't you turn on the stereo and  
there's beer in the icebox.

SAM  
Thanks.

(X)

106 ON SAM

106

He crosses to the stereo and turns it on. "Someday We'll Be Together" by The Supremes comes on in the middle of the song.

BETH'S VOICE  
Don't you love that?

It's great.

Beth appears barefooted in the doorway, buttoning the back of a sun dress.

BETH  
You're right. I can be too much of  
a romanticist sometimes.  
(looking toward  
the photo)  
My husband always accused me of  
that.

She disappears again, and curious, Sam walks to the mantel to look at the photo. As he picks it up his eyes widen in shock.

107 CLOSE ON THE SILVER-FRAMED PHOTO

107 (X)

A pair of Naval flight wings have been loosely attached to the frame. The young man in the photo is Al. (X)

108 BACK ON SAM

108

His stunned look changes to one of pain and compassion.

SAM  
(to himself)  
Al...oh, Al.

109     FEATURE BETH

109

She comes out of the bedroom looking fresh and beautiful.

BETH

One thing the Navy teaches you is  
how to get dressed in less than....

(seeing Sam's  
expression)

...what is it?

SAM

(putting the photo  
on the mantel)

Beth...I don't think I'm supposed to  
be here.

On Beth's puzzled expression, we....

CUT TO

110     INT. POLICE LOCKER ROOM - DAY

110

The room is now empty except for Skaggs and Sgt. Riley.  
Skaggs has changed back into his street clothes and is  
closing his locker.

SGT. RILEY

Taking this meet alone is dumb.

SKAGGS

That's the only way she'd do it.

SGT. RILEY

Let us wire you.

SKAGGS

(checks his watch)

No time.

(beat)

You're getting to be an old lady.

SGT. RILEY

It's a good way to become an old  
man.

Skaggs laughs and as they exit, we....

CUT TO

111 EXT. LA JOLLA STREET - DAY - ON AL 111  
Watching the house as he was the night before, from across the street.

112 AL'S POV - BUNGALOW PORCH 112  
The door opens and Sam steps out. He turns and gives Beth a kiss on the cheek, then trots down the steps to the station wagon. Beth closes the door.

113 BACK ON AL 113  
He quickly begins to punch entries into the hand computer.

114 MOVING WITH SAM 114  
Just as he's about to get into the station wagon he spots Al across the street.

SAM  
Al!

115 FEATURE AL 115  
He's mis-entered the code and is hurriedly redoing it as Sam runs toward him.

SAM  
Al...don't go!

116 ANOTHER ANGLE - SFX 116  
The Imaging Chamber door opens behind him and Al steps inside as Sam runs up.

SAM  
If you close that door...don't ever open it again.

There is a long pause and Al steps back out.

CUT TO

117 OMITTED 117 (X)

117A INT. MEXICAN BAR - DAY

117A (X)

Standing just inside the open door, letting his eyes adjust to the dark, is Skaggs. Other than the viejos playing cards and the bartender, the place appears deserted.

(X)

CUT TO

118 EXT. LA JOLLA STREET - DAY

118

Al stands before Sam, fiddling with the computer, unable to look him in the eye.

SAM

Why didn't you tell me?

OBSERVER

(innocently)

What?

SAM

(sighs)

Al, much as I'd like to be...I'm not here to keep you and Beth together.

OBSERVER

(eyes on computer)

Oh, oh, yes you are, Sam. Ziggy says the odds are...pretty good that that's why you're here.

SAM

Pretty good.

(beat)

How good?

OBSERVER

Way up there.

SAM

Show me.

119 CLOSE ON AL

119

He looks up to Sam with tears in his eyes.

CONTINUED

119 CONTINUED

119

OBSERVER

(a wail of pain)

Sam, I love her!

(beat)

Beth's the only woman I've ever loved. The only one I ever wanted to grow old with. That's why none of my other marriages lasted.

(plea)

Sam, if you're lucky, life gives you one chance at true love. Beth was mine. I lost her, but you, you can give her back to me!

SAM

God Al, I wish I could. But I can't...and no one knows that better than you.

OBSERVER

I don't know that!

SAM

In your heart you do.

Al knows Sam is right, but the pain is overwhelming and therefore so is the denial.

OBSERVER

No.

(beat)

No! You were leaped in here to keep Beth and I together!

SAM

And what if it's something more important?

OBSERVER

(never occurred to him)

More important?

We hear lazy Latin music, and....

CUT TO

120 INT. MEXICAN BAR - DAY - ON SKAGGS

120

Standing just inside the open doorway, letting his eyes adjust to the darkened room. Other than the viejos playing

CONTINUED

120 CONTINUED 120

cards and the bartender, the place appears deserted. Skaggs walks to the bartender who looks at him with lifeless eyes.

SKAGGS  
Rosalie?

The bartender nods toward a dark corner. Skaggs looks and can barely make her out in the shadows. He crosses toward her.

121 SKAGGS'S POV - THE DARK CORNER 121

as he approaches it. First the outline of the table and chairs emerges from the darkness, then Rosalie's shadowy figure and finally the baby playing on the table.

122 CLOSE ON THE BABY 122

She has a shot glass in her hands as she looks up. (X)

123 CLOSE ON SKAGGS 123

He stops, stares at the baby and slowly rubs the back of his neck.

124 CLOSE ON ROSALIE 124

She stares up at Skaggs with frightened eyes.

125 CLOSE ON THE BABY 125

Playing with the shot glass in her mouth. (X)

126 CLOSE ON SKAGGS 126

Eyes locked on the baby. Sweat beading on his forehead.

127 ON THE OLD CARD PLAYERS 127

They pick up their hats and quietly hurry out the front door.

128 ON THE BAR 128  
The bartender slips out through a side door. Tequila and Boner slowly stand and step out from behind the bar where they had been hiding.

129 CLOSE ON THE BABY 129  
Sucking on the empty shot glass and staring at Skaggs. (X)

130 CLOSE ON SKAGGS 130  
His face is drenched with sweat, but he can't move.

131 ON TEQUILA AND BONER 131  
as they slowly raise their .45s to execute Skaggs.

SAM'S VOICE  
Not this time.

132 CLOSE ON TEQUILA 132  
He doesn't move, but his eyes turn toward the sound of Sam's voice.

133 ON SAM 133  
Silhouetted in the open door, a riot gun in his hands.

134 ON TEQUILA AND BONER 134  
They are still facing Skaggs, but their eyes are on Sam. For a long beat, no one moves. Then they both swing toward Sam, firing.

135 ON SAM 135  
He fires three rapid shots.

136 ON TEQUILA AND BONER 136  
blown off their feet and into the jukebox which shatters.



137 ON THE DARK CORNER 137  
Rosalie screams. Skaggs leaps forward and grabs the baby,  
protecting it with his body.

138 ON SAM 138  
He lowers the smoking shotgun.

139 ON TEQUILA AND BONER 139  
both lying dead on the floor.

140 FEATURE SKAGGS 140  
The baby is screaming as Skaggs holds her close, softly  
hushing her. Sam walks up behind him and Skaggs turns.  
SKAGGS  
Thanks...partner.

141 ON SAM 141  
He nods grimly and we....

CUT TO

142 EXT. LA JOLLA STREET - SUNSET - ON AL 142  
Staring at the bungalow. The tears are gone now and the  
pain has turned to sadness. Sam steps up beside him.  
OBSERVER  
(anxious)  
Are they....

SAM

Skaggs and the baby are both fine. (X)

OBSERVER

(relieved)  
Thank, God!  
(beat)  
Sam, I didn't know their lives were (X)  
in danger. I never ran any  
scenarios through Ziggy except mine.

SAM

I know, Al.

CONTINUED

142 CONTINUED

142

OBSERVER

Sam, if they're okay, why are you still here?

SAM

I think....

(gesturing)

...He's giving you a chance to see Beth before we leap.

OBSERVER

No. No. I can't. I can't be near her and not speak to her...not touch her.

(X)

SAM

How do you know?

On Al's reaction, we....

CUT TO

143 INT. BETH'S BUNGALOW - SUNSET

143

Beth is in the living room, smoking a cigarette and lost in thought.

144 ON AL - SFX

144 (X)

He is standing a few feet away, staring at her with such love that she can almost feel it. He slowly kneels down in front of her.

OBSERVER

Oh, Beth how I've missed you.

(beat)

It's been so long. Over....

(stunned at the realization)

...twenty-five years.

(quick grin)

Of course, you haven't changed...but I have.

(beat)

I'm an Admiral now. Me, the Ensign who said that anybody above the rank of Lieutenant was a horse's ass.

Beth smiles and Al blinks in surprise.

CONTINUED

144 CONTINUED

144

OBSERVER

(stunned)

You heard me! You heard me, didn't  
you?

She doesn't react.

OBSERVER

Beth...look at me, darling.

She gets up and walks through him.

145  
thru  
146

OMITTED

145  
thru  
146

146A REVERSE ON AL

146A

He drops his head in despair.

OBSERVER

Sam, why did you make me do this?

(beat)

I don't exist in her time or space.

"Georgia" begins to play on the stereo. For a moment, Al  
doesn't believe his ears. Then, he slowly turns.

146B ON BETH

146B

Standing in front of the stereo, swaying to the music,  
smiling slightly as she remembers she and Al dancing to  
this song. She closes her eyes and extends her arms  
slightly as if she was dancing with him.

146C ON AL

146C

With hope in his eyes, he slowly stands and moves across  
the room to Beth. He begins to dance, almost touching.

OBSERVER

(softly)

Beth...I want you to wait for me.

(beat)

Don't give up. I'm alive out there.

I'm alive because of our love. And

someday...someday I'm coming home.

He puts his arms around her and gently kisses her lips.  
There is a rush of wind and the bright blue light of Sam  
leaping fills the room.

CONTINUED

146C CONTINUED

146C

As Al vanishes and the white light almost washes out Beth's image, she opens her eyes.

BETH  
(softly)  
Al....

(X)

FREEZE FRAME

THE END